

The background of the entire cover is a large, abstract expressionist painting. It features a complex interplay of colors, primarily warm tones like ochre, sienna, and terracotta, which are layered and textured with dark, expressive brushstrokes in black, dark blue, and deep red. The overall effect is one of raw, gestural energy and depth, characteristic of the Abstract Expressionist movement.

# JACK TWORKOV 1935-1982

An Abstract Expressionist  
Inventing Form

By Alston Conley





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An Abstract Expressionist  
Inventing Form

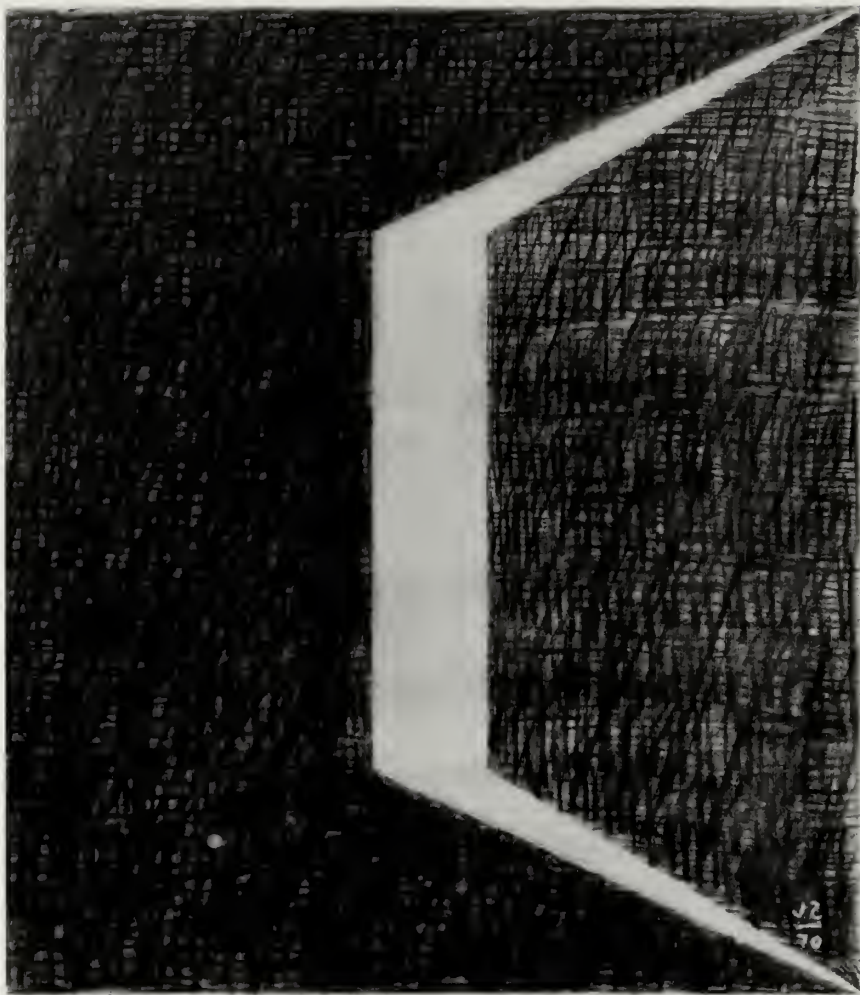
By Aston Conley  
Essay by Stephen Westfall



February 2 - May 23, 1994

Boston College Museum of Art  
Chestnut Hill, Massachusetts





29

DG-10#5, 1970

charcoal on paper, 25.5" x 19.75"

Nan Tull and Frank Vezniak,  
Weston, MA

Cover:

12 Victim, 1957-59

oil on canvas, 80" x 42"

Estate of Jack Tworok, courtesy  
André Emmerich Gallery

Inside front and back cover:

18 Crossfield V, 1970 (detail)

oil on linen, 70" x 80"

Estate of Jack Tworok, courtesy  
André Emmerich Gallery

Title page:

5 Untitled, 1951

oil on linen, 24.5" x 38"

Bowdoin College Museum of Art  
Brunswick, Maine  
1964.61, Gift of Walter K. Gutman

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Boston College Museum of Art  
Chestnut Hill, MA 02167

Published in conjunction with  
an exhibition of the same title  
Alston Conley, Curator

Boston College Museum of Art  
February 2 - May 23, 1994

Library of Congress Catalog Card Number:  
93-74670

ISBN 0-9640153-0-7

Photo Credits: Kevin Ryan (nos. 1, 2, 7, 8, 9, 12,  
13, 14, 15, 16, 17, 18, 19, 20, 21, 24 and 32);  
Dennis Gnggs (nos. 4 and 5); Gary Gilbert and  
Geoff Why (nos. 22 and 29); Geoffrey Clements  
(no. 11); Christopher Watson (no. 10); Photos  
of Jack Tworok were provided by his estate and  
Bill Tchakindes

Design: Anne Callahan  
Boston College Office of Publications  
and Print Marketing

## PREFACE

This exhibition is the first retrospective of the paintings and drawings of Jack Tworkov in the northeastern United States. In this sense, the Boston College Museum of Art has sought to fill a void by showing works not only of an artist, but also of a time that many museums in the area have ignored. Tracing the development of Tworkov's work from its post-Cubist roots through Abstract Expressionism and Minimalism, the exhibition epitomizes the development of two major movements in American art of the twentieth century. The thirty-four works are intended to transport the viewer visually from the artist's more recognizable and accessible early works to the more abstract and demanding later works. It is hoped that this selection will inspire debate about the differences in tastes and the meanings of the works, especially the most recent. In addition, the focus on Tworkov's Eastern European background and response to World War II should provoke new questions about the inter-relationship of psychology, education, and political history, on the one hand, and the creation of art, on the other.

Alston Conley, curator of the Boston College Museum of Art, was a fellow at the Fine Arts Work Center in Provincetown from 1978 to 1981, where he met Jack and Wally Tworkov. Drawing on his personal experience, he conceived of and organized the exhibition, selected the works, and wrote this catalogue. To him, the Museum owes its greatest debt of gratitude. He was aided in his efforts by the Museum's administrator, Helen Swartz; Stephen Westfall, who contributed the essay; Naomi Rosenberg, who edited the manuscript; and Jana Spacek and Anne Callahan, who designed this book. We are also grateful to the lenders, who agreed to share these fine works with us for several months. Of course, this endeavor, like all others of its kind, would not have been possible without the help and support of the Friends of the Boston College Museum of Art and the administration of the University, especially J. Donald Monan, S.J.; Margaret Dwyer; William B. Neenan, S.J.; J. Robert Barth, S.J.; Richard Spinello; and Katharine Hastings. To each of them, I extend heartfelt thanks.

Nancy Netzer  
Director  
Boston College Museum of Art



Alston Conley and Jack Tworkov  
Conley at the Fine Arts Work Center  
in Provincetown, 1981



*Nightfall,*

## INTRODUCTION

This exhibition brings together a selection of the paintings and drawings of a major American artist of the mid-twentieth century. As a survey, it is a sampling, rather than an exhaustive look at his oeuvre. Didactically, it introduces the media driven art students of today to the ideas, issues and history that formed modernism. At the age of thirteen Jack Tworok, a Polish Jewish emigrant, endured dislocation, isolation, and a painful integration with American culture. He belonged to the generation of American artists who took modernism out of the shadow of Picasso and the school of Paris. While he gained renown as a first-generation Abstract Expressionist in the 1950s, Tworok chose an evolutionary approach to his work over repetition. He came to emphasize the structural elements of painting through mathematical systems, the use of grids, and a reduced gesture, at about the same time as other Americans like Frank Stella and Agnes Martin. He thus became associated with Minimalism as well, and the only figure to gain a foothold in the two dominant movements of "The New York School" and the maturing modernist tradition.

Jack Tworok engaged in the intellectual dialogue that tried to define art for four decades. His curiosity kept him in touch with younger artists, through discussions, teaching and his involvement at the Fine Arts Work Center in Provincetown, Massachusetts. He was active in New York as well as the art colony in Provincetown, one of the major art centers in the 1950s. This exhibition reintroduces Tworok's work and redresses the neglect of his work and this movement in the Northeast.

I would like to thank those who have made this exhibition possible. The Estate of Jack Tworok was enormously generous with its loans, James Yohee, director of the André Emmerich Gallery, helped locate many of the paintings. I gratefully acknowledge the cooperation of Mattie Kelly and the Bowdoin College Museum of Art, Nancy Hoffman, the Whitney Museum of American Art, Mr. and Mrs. Elwood Haynes, Nan Tull and Frank Wezniak, for their loans. I thank, Hermine Ford for granting access to the artist's many journals and answering endless questions, the staff of the Archive of American Art for their assistance in my research, and Stephen Westfall for his perceptive essay. The Boston College Museum has been especially helpful. I would particularly like to thank Nancy Netzer, the director, who has supported this project from the beginning; Helen Swartz, who helped transcribe and proof the journal excerpts, and who keeps the Museum flowing; Megan O'Connor, who carried the burden of transcribing journal excerpts; and Sue Breen who helped with the paperwork. I am grateful to Professor Mary Armstrong for her constructive criticism of the manuscript and for listening to my ravings about Tworok's paintings for many months.

Alston Conley  
Curator

Jack Tworkov's six-decade career reiterates, in microcosm, the mercurial history of American painting in the twentieth century. His work yields a visible chronology of mainstream American modernism, its stylistic fits and starts and dialectical struggle between individuation and social consciousness. This struggle was embedded in Tworkov's psyche early in life. He was born in eastern Poland in 1900 to Orthodox Jewish parents. His family lived in a Christian section of the town of Biala because his father made uniforms for the occupying Russian officers stationed there. Richard Armstrong, in his illuminating catalogue essay for the comprehensive Tworkov retrospective mounted by the Pennsylvania Academy of the Arts in 1987, observes that Tworkov, "later recalled being ill at ease in both the Jewish and Christian quarters of town."<sup>1</sup>

In 1913 Tworkov, his mother and his sister arrived in New York to join the rest of his family on the lower East Side. As with so many other immigrants, the difficulty of Tworkov's transition to American life was at least threefold: a geographic traversal of continents and cultures; a journey from small town life to swarming metropolis; and a conversion to a new language. Reading avidly, picking up much of his English from books while speaking Yiddish at home, Tworkov spun out his youth between cultures, with no true "home," no communal center of psychic return and repose. Those who prosper under the pressure of such upheavals often find within themselves a saving quality of detachment that allows them a little more space to observe and reflect upon the ferment that surrounds them. In this respect, Tworkov's art testifies to both his yearning and self-possession.

Tworkov's painting is most readily identified with Abstract Expressionism and a subsequent, personalized, post-Minimal geometry that retains and systematically organizes bundles of painterly gesture into luminous diagonal planes. It is easy to forget that by the mid-fifties, when he was acquiring the reputation of a "painter's painter" he had been at work for nearly thirty years. It is fitting, then, that this survey begin with a figurative painting from 1934-36, **Seated Woman (Wally)** (cat. no. 1). Some background information about the artist might help convey the place of this picture, both in his artistic development and in his personal life (to the extent such distinctions are possible and useful).

After he graduated from Stuyvesant High School, where he had been introduced to painting, Tworkov enrolled as an English major in what was then Columbia College. Three years later, uncommitted and drifting, he left, determined to devote his energies to his art. This meant studying in Provincetown, Massachusetts and then at the Art Students League, back





8  
 Seated Woman (Wally), 1934-36  
 Oil on canvas, 36" x 18"  
 Estate of Wally Tworok, courtesy  
 Annie Emmanuel Gallery

in New York City. In Provincetown, in 1924, Tworok met Karl Knaths, who would become his first important mentor. Knaths' Cubist-influenced, representational style was, in its structural emphasis on drawing, a departure from the Impressionist and Ashcan School mannerisms that dominated vanguard American painting at the time. Nor was Knaths a member of the Stieglitz set of pioneer abstract visionaries. Inclined to a similarly analytical temperament, Tworok spent the next two decades peering into the world of appearances through the lens of modern painting. He deployed the abstracting elements of Modernist styles in order to refine some essential quality out of the visible. In this he was emulating Cézanne, the painter with whom he felt the deepest affinity, a feeling affirmed in his contact with Knaths's aesthetic view.



Unlike Cézanne, however, Tworkov was not a recluse. By the early thirties, he had already held a teaching position at the Fieldston School of Education in Riverdale, N.Y., and was exhibiting his paintings at the Dudensing Gallery in New York City. Two marriages had failed. He spent a short stint, in 1933, in psychoanalysis. In 1934 he joined the Public Works of Art Project and stayed for seven years, through its transformation into the Federal Arts Project. It was during this time, through working on the Federal Arts Project, that he met and became friends with Willem de Kooning, who was to be yet another lasting influence on his painting.

In 1935 Tworkov entered a marriage that was to last the rest of his life. His third wife, Rachel ("Wally") Wolodarsky, is the subject of **Seated Woman (Wally)**. The painting depicts Wally sitting askew on a chair or bench. She is half turning, and faces the viewer. Her skirt is hitched to reveal the stockings rolled up to her knees, or just below. Her strong hands, folded, rest at the edge of a desk or tabletop. Her facial features are stylized. The sinuous and supple drawing of the figure recalls Arshile Gorky's **Portrait of the Artist with his Mother** (1926-29).

Each painting wraps its subject in sensual line, set against a neutral background. Each represents the apogee of the artist's Cubist-inflected representational manner before he pushed on to abstraction. Gorky's figures, the interpretation of a photograph, are wistful and subdued; Tworkov's figure, painted from life, is carnal and compassionate, and more direct. The differing roles of wife and mother may explain, in part, the differing emotional registers of the two paintings; yet none of the figures (young Arshile included) is wholly present in either.

One senses that both artists labored to dig beneath physiognomy to evoke a more elemental force or structure.

Such penetration is not always apparent in Tworkov's work of the mid-thirties. Inflamed by the Socialist polemics that ignited so many artists in the Federal Arts Project, Tworkov regressed into a woolly brand of Social Realism. He later repudiated most of the paintings from these years as ideologically confined and aesthetically clichéd. He stopped painting in 1942 and devoted himself to the war effort as a tool designer. He worked prodigiously at his job, and while it involved drawing he was psychologically unable to return to his own studio for nearly three years. Near the end of 1946, he began a series of Surrealist inspired automatic drawings, moving from ink on paper to watercolor on canvas. This experimental work deepened his commitment to drawing as the essential ordering process in painting.

Tworkov, at first, declined to follow through on the implications from his drawing experiments, preferring instead to consolidate his various techniques in a series of still lifes and figure paintings, which he was more



4  
Untitled, 1949  
oil on board, 28" x 38"  
Bowdoin College Museum of Art  
Bowdoin, Maine  
9646 | [www.bowdoin.edu/museum](http://www.bowdoin.edu/museum)



willing to exhibit publicly. Yet, many of the formal elements that characterize the grand style of his Abstract Expressionist painting were already present in these works. For example the composition of **Still Life With Yellow and Blue Pitchers** (1946, cat. no. 2) is organized along a cruciform grid. The flame-like, narrow brush strokes, which would become his signature surface facture by the mid-fifties, animate the surface. His figurative paintings from this period (**Untitled**, 1949, cat. no. 4) weave the female form into swelling and contracting patterns of interlocking planes. Some suggest the components of landscape forms, so that the interpenetrating linear shapes in **Guardian** (1952, cat. no. 7), for instance, double as schematized human figures and tree forms.

The late forties and early fifties mark Tworkov's personal transition from relative outsider (largely self-imposed) to fully engaged participant in the social and intellectual life of the New York art community. In 1946, Tworkov, de Kooning, and a number of other artists who met regularly at the Waldorf Cafeteria, on Sixth Avenue and Eighth Street, organized the Eighth Street Club. The Club, as it came to be known, held roundtable discussions, seminars, and lectures. It soon became a focal point for the cultural ferment accompanying the golden age of the New York School. Tworkov was now a member of the inner circle and by all accounts, including his own, enjoying his position immensely.

In 1950, he wrote an influential essay in response to the retrospective of the painter Chaim Soutine at the Museum of Modern Art, in which he linked the abstractionists of the New York School with European Expressionism. Using Soutine as the model of an existential exile and noting that his paintings appeared as having "happened rather than as 'made'," <sup>2</sup> Tworkov was one of the first writers to identify the existential struggle at work in New York painting. Though more at ease among his peers, he still obviously identified with Soutine as a man without a community. The title of **House of the Sun** (1952, cat. no. 8), among others from this period, reflects a continued preoccupation with both Homer's *Odyssey* and James Joyce's *Ulysses* as epic searches for some authentic place, a home. Once again, the interplay in **House of the Sun** of figure and landscape forms flickering in and out of more abstracted linear and planar elements suggests that such a place of rest and reconciliation may be as ephemeral as the tissue of a dream.

Though the influence of de Kooning's elegant drawing and predominantly white palette is evident in Tworkov's painting throughout the late forties and early fifties, the artists' friendship was soon to cool. In 1953, Tworkov began to pull away from de Kooning's circle and to move confidently into his own. His paintings increased in scale, routinely reaching six feet or more in their greatest dimension. Gradually he transformed the play between line and plane into a more uniform surface facture, aligning the blizzard of sharp, narrow strokes that were foreshadowed in

7  
Guardian, 1952  
Oil on canvas, 100 x 100  
Mark Tworkov Foundation  
© 2015 Mark Tworkov Foundation



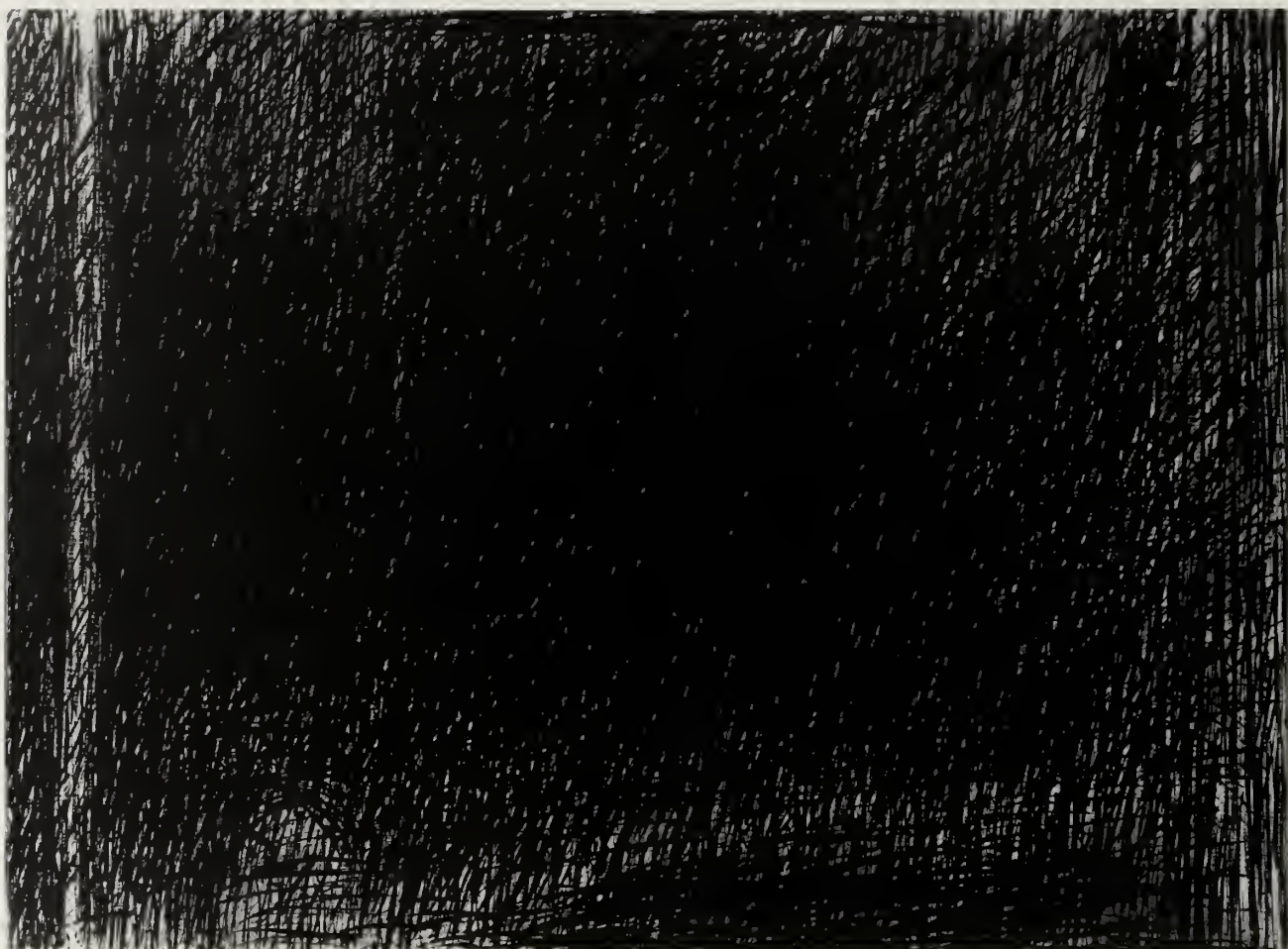
his more representational work of the 1940s. **Duo II** (1956, cat. no. 11) is a classic mid-fifties painting, with a distinctive iconography, palette, and brush attack. The red and orange form, left of center, is spatially ambiguous. It seems to stand on legs, like a storage chest or symbolic animal, and to drop behind the surrounding white and pink field like a window space or doorway. The slanting brush work merges the figure with the field. The harsh chromatic light and sizzling brush work appear the products of turbulent interior weather. The spatial indeterminateness and imminent mimetic associativeness of his forms indicate Tworkov's search for a personal place between ideologies where pictorial codes may be exchanged without the price of allegiance to either.

The most important shift in the subsequent group of paintings from the mid to late 1950s is the tightening of focus into the interior space opened up by the red figure in **Duo II**. **Trio** (1957, cat. no. 10) abolishes the bordering planes except for the comparatively flat passages of pink-gray at the top left. The entire pictorial field is otherwise filled with overlapping



14  
North America, 1963-64

Franklin D. Smith, *Franklin D. Smith: A Retrospective*  
New York: Museum of Modern Art, 1981



16  
Trace, 1966  
Oil on canvas, 100 x 69"  
Tworok, Trace, 1966  
Tworok, Trace, 1966

vertical brush strokes of red, black, white and the middle-range hues that their blending creates. Though rougher, **Trio** is astoundingly prescient, with respect to Tworok's canvasses of ten years later in its presentation of a vibrating wall of discreet brush strokes. In **Victim** (1957, cat. no. 12) and **Nightfall** (1961, cat. no. 13) Tworok begins to pull a framing border back into the picture. The brush stroke in **Nightfall** also runs evenly along a diagonal axis moving downward from left to right, a characteristic in the work of the next several years. The shapes defined by interior color divisions are woven into a continuous, diagonally-directed plane of the surface, even as the separating brush strokes penetrate an illusionistic spatial veil. The effect is film-like in its use of backlit color and diagonal cropping by the literal "frame" of the picture's edge. Physically, the image-object of the stretched and painted canvas becomes increasingly animated. The paintings from the late 1950s culminating in the ferocious **North America**, (1966, cat. no. 14) look as though they could wrench themselves from the wall and fly away. Nevertheless an emerging detachment balances the agitation. Tworok noted that "the prevailing mood of these paintings suggests an action in a noiseless landscape (an effect of an action that is soundless as if seen by a telescope from a great distance - an action always in a thicket, ambiguous, as if one could not tell if it were a murder or a love scene)." <sup>3</sup>



**Trace** (1966, cat. no. 16) was completed the same year as **North America** and it sets the stage for the last, great formal development in Tworkov's art. As in **North America**, the color and facture approximate charcoal. This is more than homage to drawing. It suggests that these paintings represent a fundamental realignment of pictorial precepts that could only be couched in the essential structural language of drawing (which is true of much of twentieth century painting). In **Trace**, the brush strokes are shortened and significantly slowed. While they retain their left-to-right downward slant, they are pulled slightly apart and fall or drift along a more vertical track.

The paintings that follow, such as **SS 68 #2** (1968, cat. no. 17), **Crossfield V (SG NY 70 #6)** (1970, cat. no. 18), and **Idling II** (1970, cat. no. 19) further regulate Tworkov's curtain of marks along horizontal and vertical

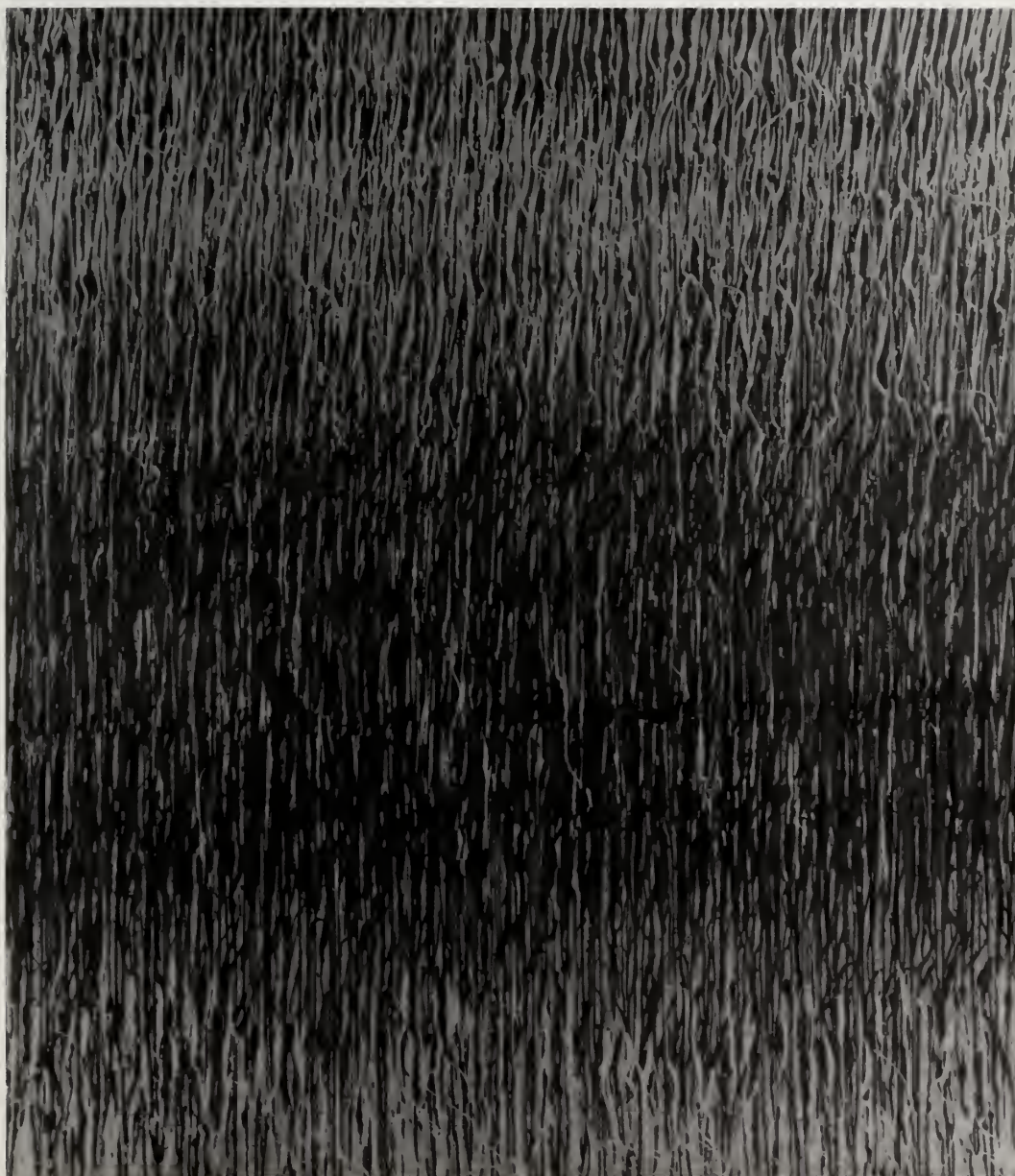
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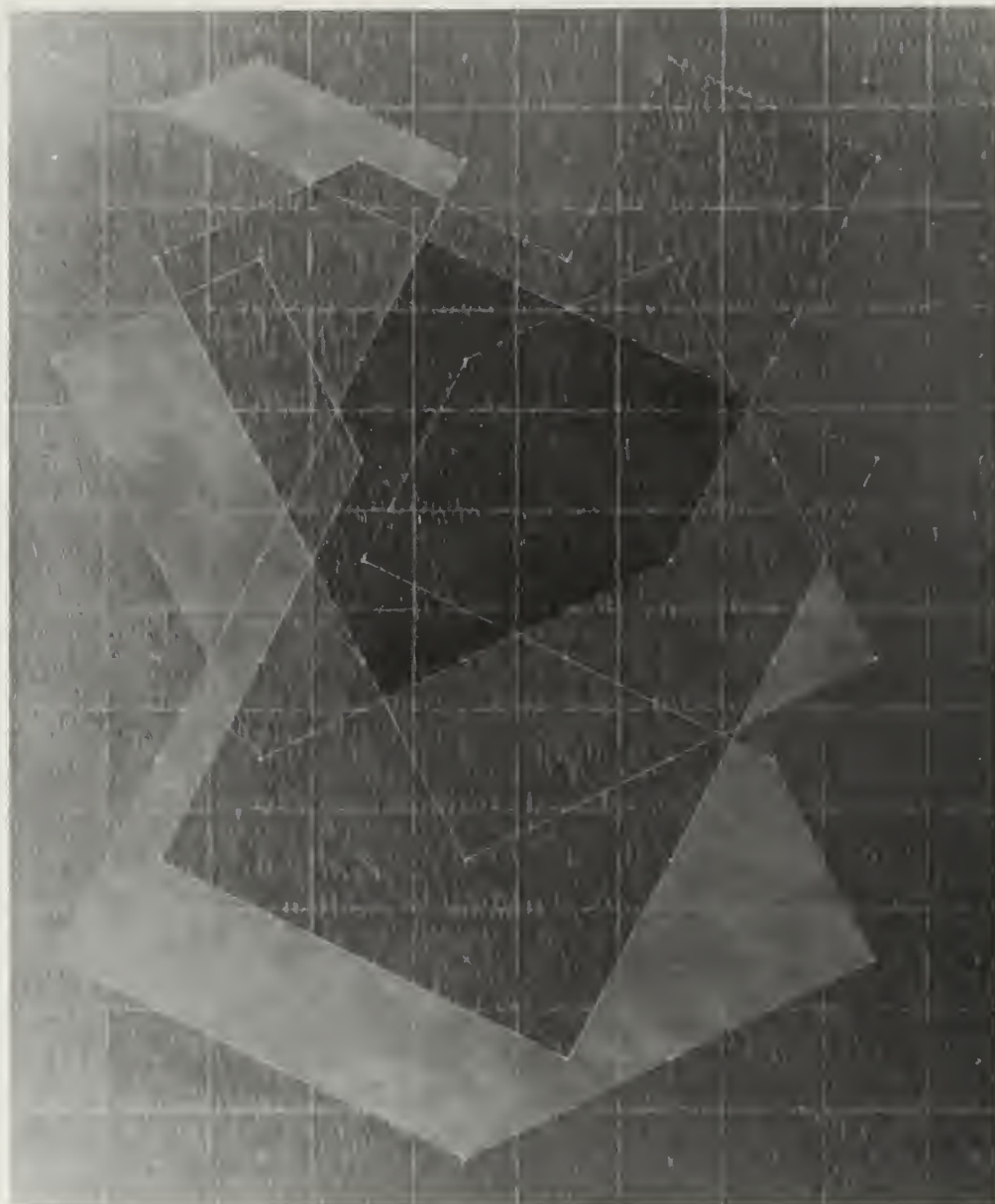
**Idling II**, 1970

oil on canvas 90" x 70"

Estate of Jack Tworkov, Inc.

Andre Emmerich Gallery





21  
 Knight Series VI (Q3-76#7), 1976  
 oil on canvas, 70" x 75"  
 Private collection, courtesy  
 Anne Bremer Gallery

axes. The energy expressed in all his work of the previous ten years modulates from that of a hurricane to that of a gentle drizzle or a warm sooty snowfall. Where he had been framing his space as though it were a distant scene cropped by a telephoto lens, he was now staking out closer and shallower volumes of space suggesting the levels, corners, and back walls of rooms. The plump fluidity of the brushstrokes-as-material reasserts the literalness of picture surface while concurrently describing a veiled, illusionistic, pictorial depth. The vertical and horizontal orientation of the composition repeats the perimeters of the canvas, restating its objecthood. These were illuminating developments in Tworlov's ongoing quest for "place" in his pictures. If his previous paintings emphasized "there," these paintings are both "here" and "there." Tworlov's temperament and capacity for sustained self-scrutiny accord him some relief, or relative serenity, in this taut coexistence of literal and virtual place in his paintings.



Within the geometric framework that had evolved, Tworkov began again to probe diagonal compositional elements. In his late paintings the color of the brush strokes change as they are diagrammed off into separate trapezoidal territories.<sup>4</sup> The **Knight Series** (cat. nos. 20 and 21) springs from his explorations of the possible moves of the knight in chess; the diagonal planes float within, and are figured against, a 120 square grid. The color has lightened considerably and an air of detached play permeates the series. The **Alternate** (cat. no. 22) series lifts the intersecting diagonal planes off their locked-in positions in the **Knight Series**, expanding their reach beyond the canvas. In the subsequent **Indian Red Series** (1979, cat. no. 23), Tworkov again pulls the framing compositional border inside the picture's edge. These great formal meditations preoccupied him throughout the mid-and late 1970s, but even they do not portend the wit, clarity, and luminosity of his paintings as he entered the eighth decade of his life. **X on Circle in Square** (1981, cat. no. 24) masterfully orchestrates levels of light and spatial sequencing with geometric form. The blockading "X" shape is given a sensual *contrapposto* alignment with the tilted white square behind, setting the whole painting into gentle motion; and it also serves notice as a final wry acerbity, a harmonious rejection of rest on the part of an artist whose restlessness stands as a Modernist paradigm.

The temptation to look for thematic closure in a chronological survey of an artist's work, endemic to any biographical effort, is especially strong when the subject is Tworkov. In view of the comparative calm of his late work and its sustained level of achievement, one feels the urge to regard it as summary, the ultimate arrival of a "true" Tworkov style, and to reject even his mature, Abstract Expressionist style as a borrowed suit of clothes. True Tworkov was at some remove from the zeitgeist of Abstract Expressionism; he could never muster the Romantic spontaneity of de Kooning or Pollock, his self-consciousness and academically-elevated observance of culture (as though from a lifeguard's tower) would never allow for that sort of combustible immersion. His own distancing metaphor of the telescope was more apt than he might have known.

True, too that Tworkov, to some extent, meant his late work to appear culminative. Few individuals in any expressive field have proven as aware of the shaping arc of their own life-line as Tworkov. Nevertheless his Abstract Expressionist paintings represent a creative peak on their own. They are distinguished among their contemporaries because Tworkov's search for a structure to house and bind his volatile brushwork to a near geometric legibility imparted an analytical dimension or depth that was atypical of the gestural painting of the period. This searching quality is more pertinent to Tworkov's art than any single iconographic element; it is a quality generated by and echoed in his personal search for an authentic sense of self-in-place.



24  
X on Circle in Square, 1981  
Oil on canvas, 10" x 10"  
From Jack Tworkov, *Paintings*  
Andre Emmerich Gallery



17

SS 68#2, 1968

oil on linen, 40" x 35"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery

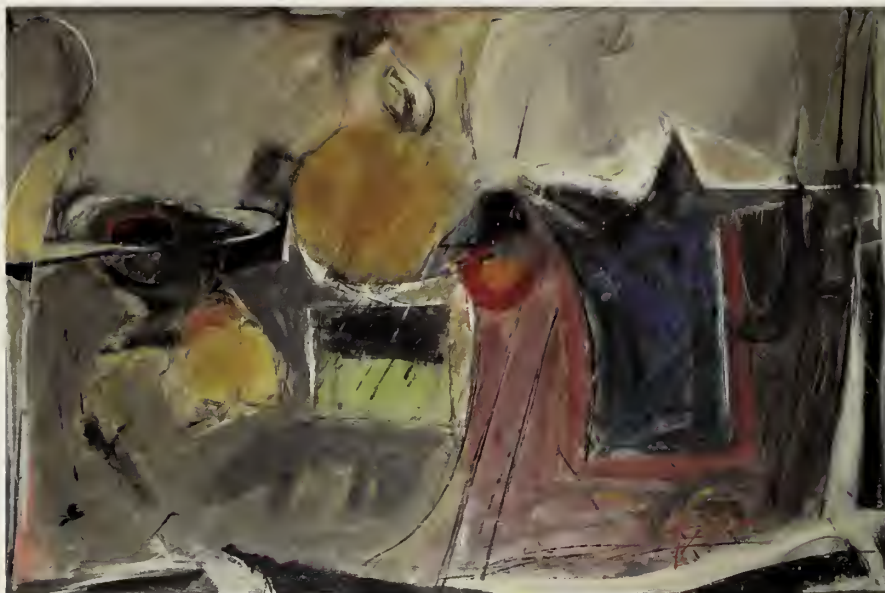
#### ENDNOTES

1. Richard Armstrong, *Jack Tworkov: Paintings 1928-1982*, Philadelphia Academy of Art, Philadelphia (1987), p. 17.
2. Jack Tworkov, "The Wandering Soutine," *Art News* 49 (Nov., 1950), p. 62.
3. Richard Armstrong, *Jack Tworkov: Paintings 1928-1982*, Philadelphia Academy of Art, Philadelphia (1987), p. 133.
4. Given Tworkov's long association with Yale and his residency in 1952 at Black Mountain College, it is surprising how little has been written on the extent of Joseph Albers' influence on his painting. The diagonal motifs in Tworkov's late paintings certainly bear a striking resemblance to design studies of Albers.





8  
**House of the Sun Variation, 1952**  
oil on canvas, 39" x 35"  
André Emmerich Gallery



2

**Still Life with Yellow and  
Blue Pitchers, 1946**

oil on canvas, 24" x 36"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery



9

**House of the Sun Sketch, 1953**

oil on upson board, 27.5" x 24.5"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery





10  
Trio, 1957

oil on canvas, 44" x 38"  
Nancy Hoffman Gallery and  
Estate of Jack Tworok





11  
**Duo II, 1956**

oil on canvas, 80" x 42"  
Whitney Museum of  
American Art, New York.  
Gift of artist 68.78



13

Nightfall, 1961

oil on canvas, 62" x 76"

Estate of Jack Tworok, courtesy  
André Emmerich Gallery





15  
**Red and Green  
with a Yellow Stripe, 1964**

oil on linen, 91" x 79"  
Estate of Jack Tworikov, courtesy  
André Emmerich Gallery



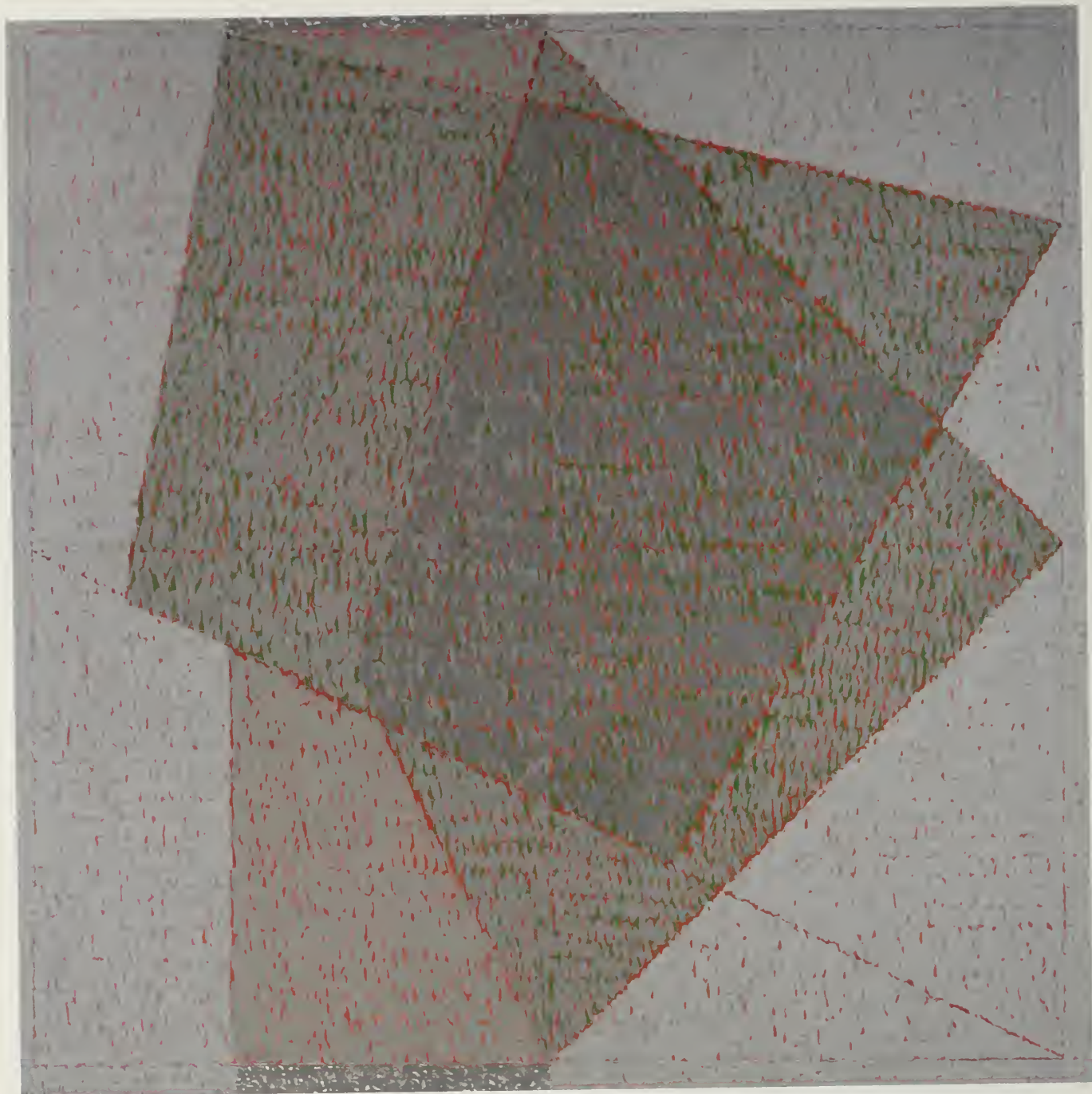
20

**Knight Series OC #2, 1975**

oil on linen, 90" x 75"

Estate of Jack Tworok, courtesy  
André Emmerich Gallery





22

**Alternate I, 1977**

oil on canvas, 54" x 54"

Nan Tull and Frank Wezniak,

Weston, MA



## CHRONOLOGY WITH QUOTES FROM JACK TWORKOV

- 1900      **Born Jack Tworkovsky, in Biala, Poland.**  
"My father was an affectionate person and I sought to escape my mother's care-sodden concern by turning my childhood love on him. Nevertheless, I remember my childhood as alienated within my home. My father's shop, and home, was near the officers' club in a non-Jewish section. I don't remember being at ease in either the Jewish or non-Jewish sections of the town."  
Jack Tworkov, "Notes on My Painting," *Art in America*, 61, 5 (1973), p. 68.
- 1913      **Jack, his sister Janice, and mother join his father and step-brothers in New York City.**  
"The first years in New York I remember as the most painful in my life. Everything I loved in my childhood I missed in New York, everything that had been painful in my childhood grew to distressing proportions as my father's situation deteriorated in the new land, and as I had to face a new culture and adolescence at the same time. What saved me then was reading, as soon as I learned English, by providing me with the transition both to the new culture and to my adolescence."  
Jack Tworkov, "Notes on My Painting," *Art in America*, 61, 5 (1973), p. 68.
- 1920-23      **Studies English at Columbia College**  
"As soon as I could, I moved out of my parents' house and found refuge in Greenwich Village.... It was also in the early twenties that I saw for the first time paintings of Cézanne and Matisse, which became an important factor that led me out of college into art school."  
Jack Tworkov, "Notes on My Painting," *Art in America*, 61, 5 (1973), p. 68.
- 1923      **Begins two years of study at the National Academy of Design with Ivan Olinsky followed by a brief stint with Charles Hawthorne. Spends first summer in Provincetown, where his sister Janice Biala is also studying.**
- 1924      **Studies in Provincetown during the summer with Ross Moffett. Meets Karl Knaths with whom he shares a love of Paul Cézanne, and who introduces him to the work of Wassily Kandinsky, Paul Klee, and Joan Miró.**
- 1925-26      **Studies at the Art Students' League in New York with Guy Pène du Bois and Boardman Robinson.**
- 1928      **Becomes a United States citizen.  
Exhibits with New England Society of Contemporary Art and Provincetown Art Association.  
Works with John Dos Passos at New Playwrights' Theatre.**
- 1929      **Paints in Provincetown year round.  
Exhibits at Pennsylvania Academy of Fine Arts 124th annual exhibition, and Société Anonyme, New York.**

- 1933 Begins psychoanalysis.
- 1934 Participates in Treasury Department's Public Works of Art Project, New York.
- 1935 Works in easel division of the WPA Federal Art Project (through 1941); develops friendship with Willem de Kooning. Marries Rachel Wolodarsky.
- 1939 First child, daughter Herme, is born.
- 1940 First one-man show at ACA Gallery, New York.
- 1942 Frustrated with work under the WPA, Tworkov stops painting when America entered World War II. Works as a tool designer for duration of war.  
 "My Project paintings were the worst of my career. I tried to salve my conscience at the expense of my esthetic instincts."  
 Edward Bryant, *Jack Tworkov*, Whitney Museum of American Art, New York (1964), p. 9.
- 1943 Daughter Helen is born.
- 1944 Makes automatic drawings in ink on paper (never exhibited), which causes move away from academic training.  
 "I had for a while seen a psychoanalyst and though it had no immediate impact on me, some of the things that came up through analysis were things that stayed with me for a long time.... I thought for the first time that I wanted to paint by means of search, by means of a kind of interior search for myself."  
 Dorothy Seckler interview of Jack Tworkov (8/17/1962), Archives of American Art - Smithsonian Institution.  
 "We look at French art to discover how they did it - we had not grasped the significant question - 'why did they do it?'"  
 Edward Bryant, *Jack Tworkov*, Whitney Museum of American Art, New York (1964), p. 10.
- 1945 At war's end determines to start fresh; begins painting figures and still-lives (*Still Life with Yellow & Blue Pitchers*, 1946, cat. no. 2) in East 23rd Street studio.  
 "I think that the abstract work which as I said was a kind of automatic work and a kind of probing was always associated with painful subject matter, painful in the sense it was sort of like trying to get at the bottom—you know, it was like a stone rolling off your back. One reason I wanted to go back to still-life was that at the end of the war I could not express my joy perhaps in any other way except actually going back to objects. I didn't give up painting abstractly but I put it kind of in reserve and looked at it more as probing, as the way of finally evolving something to paint."  
 Dorothy Seckler interview of Jack Tworkov (8/17/1962), Archives of American Art - Smithsonian Institution.

1947

**One-man show at Charles Egan Gallery, New York.**

"Style is the effect of pressure. A body of water is still or turbulent according to the bed, the course, obstacles present or absent, environment such as open or sheltered shores, etc. In the artist the origin of pressure is in his total life, heredity, experience and will (he has to will to be an artist) but the direction flows according to the freedom he allows his creative impulse.

"Where a style develops that is not the effect of organic pressure, it is merely like an artificial pool with no capacity for self-renewal and development, the work is manufactured. When a work has style in the sense described it is admissible as a work of art, it finds its place according to the kind and extent of the pressure that was behind its creation."

Journal (1/21/1947), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1948

**Takes a studio on Fourth Avenue, next to Willem de Kooning's, with whom he discusses and exchanges ideas.**

**Teaches part-time at Queens College, City College of New York.**

**One-man show at Baltimore Museum of Art.**

"I toy with the idea that maybe the only way to break down the walls of familiar experience is through a re-experience of the familiar...I have to use familiar means, I hope to give them a shaking up, and toss them overboard one by one as soon as I can dispense with them.

"It is sort of silly and precious [sic] to paint as if every moment were studded with revelations. I have no more taste for the banal than the next one, but it is prudent not to be afraid of it. On the way toward the realization of a concept one is bound to traverse a good deal of barren ground."

Letter to Jim Byrn, curator of the exhibition (10/5/1948), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1949

**One-man show at Charles Egan Gallery, New York.**

**Becomes founding member of Eighth Street Club, center for discussions and lectures on art, where ideas behind Abstract Expressionism are formalized.**

**Remains an active member for next five years.**

"The enthusiastic clash of ideas that takes place in the club has one unexpected and in my belief a salutatory effect; it destroys or at least reduces the aggressiveness of all attitudes. One discovers that rectitude is the door one shuts on an open mind."

Journal (4/26/1952), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1950

**Writes an essay on Chaim Soutine paintings exhibited at Museum of Modern Art, for *Art News*, drawing comparisons between Soutine and current Abstract Expressionist gesture painting.**

"...that quality of the surface which appears as if it had happened rather than as 'made'...the way his picture moves towards the edge of the canvas in centrifugal waves filling it to the brim; his completely impulsive use of pigment as a material, generally thick, slow-flowing, viscous, with a sensual attitude toward it, as if it were the primordial material, with deep and vibratory color; the absence of any effacing of the tracks bearing the imprint of the energy passing over the surface. The combined effect is of a full, packed, dense picture of enormous seriousness and grandeur, lacking all embellishment or any concession to decoration."

Jack Tworkov, "The Wandering Soutine," *Art News*, 49 (1950), p. 32.



1951 "The dream I had last night ended with a sequence which in one form or another I have dreamed since the age of thirteen. I have run up to the top floor of an old, dark and shabby tenement. Thru [sic] the lit up chunks of battered doors I am aware that the ceilings of the rooms behind the doors are open to the skies. At the end of the corridor between two rooms I approach my father. On the left of him is an open room that I do not look into. I know that it [is] barren, void and open to the skies. On the right of him is a small alcove, a table at which my mother sits on a bench. My father holds a child in his arms. I approach him and bowing my head I murmur 'Tahten, tahten, tahte.' He does not raise his eyes to me, he looks so forlorn and he murmurs: 'I am not thy father.' I awoke in anguish. In the association that followed, I took the guilt of rejection upon myself. It was not my father that rejected me, but I rejected him. Before falling asleep I prayed forgiveness from the 'Father who art in Heaven.' I thought of the Ulysses story and realized that it is not Ulysses I was painting but the Father."

Journal (6/9/1951), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1952 **One-man show at Charles Egan Gallery, New York. Baltimore Museum of Art purchases *Green Landscape* (1949). Visiting artist at Black Mountain College, North Carolina; meets Robert Rauschenberg and Merce Cunningham.**

Developing mature style, struggles with dualities in painting:

"I'm torn between the calligraphic and the structural— between the exuberance of movement and passion of meditation. I came across (in Jaspers) the word polyvalence. That's a good one for me. Because in addition I would like to use the calligraphic element as a structural unit— to make spontaneous movement serve a scheme that evolves out of prolonged day-to-day meditation, to serve the deceitful purpose of making it appear that concept and form are spontaneous functions of each other— to transcend in the finished work the drudgery of daily labor.

"The more ambitious I get the more perplexed I stand before the picture. I have to shove my ambitiousness aside to be able to work unselfconsciously, to lose myself in the work. But it is the return of ambition that makes me scrape the picture out and start again. The foregoing especially concerns the picture I am temporarily calling SACRA #1."

Journal, (8/28/1952), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

Referring to his paintings from the *House of the Sun* series (cat nos. 8, 9, 26)

"The subject refers to the mythological symbol of the sun as an aerobatic tumbler through the skies. The erotic content of such an image is obvious— the picture itself should be evidence of this subjective importance of the myth to the artist.

"How on the formal level it is important that if I employed for instance a representative style of painting I would never have chosen such a theme. Only because I paint as I do was it possible for me to attempt such a totem."

Letter (in response to a review by Fairfield Porter), (undated), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1953 "All that exists is contained.

"The transformation from seed to grape to wine marks a succession of containers. Blood is contained. We are a vessel for blood. Let the blood out of a container and it ceases.

"A container must be closed to what it contains. But can be open to others. A basket to contain pebbles may leak sand. A net is closed to fish and open to the

water— as it must. To be closed and open is the necessary simultaneous function of all vessels. A completely closed vessel is the end. A completely open vessel is without substance."

Journal (9/14/1953), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

"There is no conscious device for springing open the door to the unconscious. This happens, if it happens at all, through simple absorptions in the work, through a simple yielding of the urgings of one's mind, to unambitiousness, to unselfconsciousness, through self acceptance, all of which one may have from the start if one is a genius but one is still fortunate if one achieves it at the end of a lifetime."

Journal (9/27/1953), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1954

**Teaches at Indiana University, Bloomington (summer) and University of Mississippi, Oxford (fall).**

"Since the middle forties the underlying emotion in my work has been the striving for identity, to know myself.

"For me the artist is not different from the man. In this connection on the romantic idea that the artist is a lopsided man is revolting to me even though the idea that the artist is forever recovering from some initial wound may well be true."

Journal (1/9/1954), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1955

**Teaches at Indiana University (summer) and Pratt Institute, Brooklyn, for next three academic years.**

"I... began painting mostly in the evening when the war was still on and then afterwards I got a studio, after the war was over. But simultaneously while I was working from still life I was also at the same time making very subjective kind of drawings that you would call abstract but they were really surely automatic things. They were exploratory. I didn't know what to do with them. I didn't know how to use them, and when I tried to paint they came out so darn bleak and unhappy, I just couldn't stand it. (Laughter) I just couldn't stand making them. It may have been a mistake but I didn't pursue (them) very much. Instead I worked for awhile, went from the still life into a sort of semi-abstract figure painting and worked like that for about a year or two. Then it wasn't really almost until 1952 that I began painting...making a struggle to eliminate the figure from the painting, and began to work in a truly abstract way.

"It's hard to explain how you can aim for a kind of spontaneity and at the same time work as I do for a very long time on a canvas. I think that sometimes there is a mistaken notion about spontaneity. I think that most people think of spontaneity as mostly a way of acting with the brush. I think of spontaneity more as an inner kind of feeling...to be able to follow your bent, to be able to follow an impulse. I work a long time on a canvas because I'm always curious what else is possible to it. I paint it. Sometimes it comes out very fresh and I ruin it. And I start it again. And you really keep on hoping that maybe in the process you come up on something you haven't experienced before. Sometimes if you keep on working it just seems to close in from all sides and after a while its just hopeless. You either want the canvas and must leave it or simply destroy it. But sooner or later you have to settle for something and so if the painting closes in you stop and the painting is



finished. But there's a terrible temptation with almost every canvas...just before it's finished, you get panicky and you wonder is it really good enough to leave alone? And you always have an intense desire to open it up once more, you know really spoil it once more and come back again, come back at it again, fresh and so forth."

Transcript of a speech (undated), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1957

**Exhibits at Stable Gallery, New York.**  
**Teaches at University of Minnesota, Minneapolis.**

1958

**Exhibits at Stable Gallery, New York.**  
**Builds studio in Provincetown; where he works each summer and fall until his death.**

"...I find I have practically nothing to say about painting, and nothing like a philosophy, point of view, or attitude. When I am not apathetic about the only thing I hope for is that I can learn something about myself by painting...I mean rather than bring a point of view to the problem of painting, I hope to learn from painting—and the only things I can learn are things about myself. I mean how strongly one feels about anything one discovers not in one's conscious thinking, but in one's paintings. That one's painting sometimes reveals terrible consequences of painting. But for me, now, to engage in life again always means to engage first in painting—it's like the gear to life. When my painting doesn't move nothing moves."

Letter to his sister Janice (about 1958), Estate of Jack Tworkov.

1959

**Exhibits at Stable Gallery, New York.**

"Seeing my slides at Princeton made me realize how much of my work is based on linear energy becoming mass. From *Christmas Morning* through *The House of the Sun* series to such paintings as *Red Lake*, *Crest*, *Offering* and others—also the abstract charcoal drawings. It is really what I have in common with so different a painter as Pollack. My origins though are more in Cézanne, who built up mass through discreet patches of color. But line is more like a voice. In *The House of the Sun*, the linear energies in different primary colors (red, yellow, blue and white) are like a piece of music in four voices."

Journal (12/11/1959), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.

1960

**Exhibits with Leo Castelli Gallery, New York (until 1965).**  
**Teaches at University of Wisconsin, Milwaukee.**

"I want to make paintings more vigorous, more courageous, more noble, more real, more truthful than myself. I want pictures that transcend me. Myself I am small, I want my art to be the mountain on which I stand. Only from there would I receive my vision, I don't want to speak of my world, or represent it, or interpret it or reject it, or hate it, or judge it, I only want to bring something into the world—something that could attract to itself the gaze of poetic eyes, of insights, of thrills, of wonders. I don't want something that merely represents me. I want something I have made. Not an affect like a table with multiple uses and pleasures—but something irreducible, unexchangeable, for the soul only—otherwise dumb and useless. Because I am small, vulnerable, mortal, I want to make something that has resonance in the souls of my kindred, in the souls of poets."

Diary (3/6/1960), Estate of Jack Tworkov.

- 1960 Visiting Artist at University of Wisconsin, Milwaukee.
- 1961 Visiting Artist at University of Illinois, Urbana (winter).  
Visiting Artist, School of Art and Architecture, Yale University, New Haven (spring).
- 1962 "...with the censorship of the critical faculties suspended, that the artist takes his plunge. There he must push the paint around until he has his 'moment'. He learns nothing from a picture that did not at some moment take fire. You add nothing to such a picture by lavish elaboration. When you have a 'moment' when the picture speaks back it acts on your whole mental being. It affects the depth of the next plunge. If you have your moment, and don't recognize it and pass it you will kill the picture. If you don't recognize it, it's for lack of experience or for lack of concept, or sometimes you recognize it but you pass it by because you lack confidence. But it does not matter if you [are] capable of such moments—they will come again and again you will learn to recognize them."
- Journal (Cleveland 1962), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.
- 1963 Appointed Chairman of the Art Department, Yale University (until 1969)
- 1964 Retrospective exhibition at Whitney Museum of American Art, which travels to six other cities in United States.
- "The question was: can you do your own thinking, can you bring your own thinking and feeling into your work? Because there was this break with tradition, there was a real kind of effort to break with Europe to break with Cubism, to break with Surrealism, or whatever. I think this was quite conscious and quite deliberate.
- "But to make a new beginning again meant really that I was going through automatic processes, because how without automatic processes, could you make a new beginning? How would you, and where would you begin? You had to learn, from a sort of unorganized activity, to arrive slowly at elements you can identify with, that you thought you can use. You could then work with and organize this way. But the beginning had to be more or less a kind of automatic process. You hoped that this process would throw an element you could use in a more conscious way. I believe this was more or less the way de Kooning worked at the time. I think this was an influence on me. I work similarly now in very much the same way."
- Transcript of an interview (8/17/1964), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.
- 1965 Dissatisfied with the growing dogma of Abstract Expressionism, and motivated by a continuing curiosity about the possibilities of form, moves away from large gesture painting (*North America*, 1963-64, cat. no. 14 and *Trace*, 1966, cat. no. 16). Explores systematic structures filled with small calligraphic marks, first in monochromatic color (SS 68 #2 1968, cat. no. 17 and the *Crossfield V*, 1970, cat. no. 18) later in contrasting colors that increasingly create spatial tensions.
- "...by the end of the fifties, I felt that the automatic aspect of Abstract-Expressionist painting of the gestural variety, to which my painting was related, had reached a stage where its forms had become predictable and automatically repetitive. Besides, the exuberance which was a condition at the birth of this painting could not be maintained without pretense forever.

"At the end of the fifties, I began to look around for more disciplined and contemplative forms. Although I've had practically no training in any branch of mathematics...I began to study elementary geometry and some aspects of the number system. I became fascinated with the little I learned and found in some aspects of the geometry of a rectangle a new starting point for composing a painting."

"Above all else, I distinguish between painting and pictures (between Cézanne and Picasso). Where I have to choose between them, I choose painting. If I have to choose between painting and ideas—I choose painting; between painting and every form of theater—I choose painting."

Jack Tworkov, "Notes on My Painting," *Art in America*, 61, 5 (1973), p. 69.

1966

"Any sentence in so far as it is a sentence represents a thought. Words are thoughtful. In this sense painting is not. It is in this sense that painting is an action. As an action it is a subject for thought but is not a thought. Any effort to read painting as thinking rather than acting is misleading. I'm not talking about 'action painting'. Impressionism is as good an example of what I mean as abstract expressionism. This does not exclude that you think about an action either before or after the event. As in sport, a player can think 'basketball' before and after a game—even to some extent during the game, but it is 'about'—the action itself is not a thought. This distinction escapes writers on art. They are forever talking about painting as if painting was literature—they have created endless mischief this way."

Journal (4/18/1966), Estate of Jack Tworkov.

"I have used titles purely for identification. I don't believe in adding weight to a painting by pinning a heavy title to it."

Journal, (5/5/1966), Estate of Jack Tworkov.

1968

**With Fritz Bultman, Robert Motherwell, Myron Stout, Alan Dugan, Stanley Kunitz, and Hudson D. Walker found Fine Arts Work Center in Provincetown, to assist emerging visual artists and writers, and to perpetuate a diverse creative community.**

"...There is nothing that is clearly sacred or profane in life—we simply make it sacred or profane by our life style—that is what is reflected in art."

Journal (2/17/1968), Estate of Jack Tworkov.

1969

**Becomes Professor of Painting, emeritus, Yale University.**

"Where memory played a role in my painting I was aware that confession was the pivot of my subject (*House of the Sun, House of Rocks, Water Game, Father, the Cradle*).

To discover and confess (or conceal) the self is the painful load of art. With "Red Lake" as a beginning I am engaged in a more abstract painting—leaving behind memory and self-probing and moving towards meaninglessness where self revelation is meant—to make a painting that is mute about the self. Such painting leaves behind psychological meaningfulness and looks forward to uncharted and undefined meanings based on the capacities of the medium. Because paint is extra sensitive to all subjective nuances—I've become interested in the now."

Journal (undated), Jack Tworkov papers in the Archives of American Art - Smithsonian Institution.



- 1970                      Receives fellowship from John Simon Guggenheim Foundation.  
With *Idling* series (*Idling II*, 1970, cat. no. 19), paintings reach a reductivist extreme of figure/ground convergence and limited chromatic contrasts. Subsequent paintings explore illusionistic devices delineated by delicate line in a field of varied strokes and a re-emergence of figure/ground tension.
- 1971                      One-man exhibition at Whitney Museum of American Art.  
Exhibits at French & Co., New York (also 1972).  
Awarded Doctor of Fine Arts, Maryland Institute of Art, Baltimore.
- 1972                      Awarded Doctor of Humane Letters, Columbia University.  
Visiting artist at American Academy, Rome.
- 1973                      Visiting artist, Dartmouth College (winter) and Columbia University (spring).  
  
"It strikes me that this [social-psychological] element was the vacuum left in Western art by the emptying out of the religious and mythical element which had provided the essential ground for a significant and believable subject matter. There was nothing in our century to take the place of a universally significant and believable subject matter.... This led to the emptying out of the picture of all exterior reference, leaving it to the still and movie camera to record and comment. In a sense, the abstract painting, which most typically represents the iconography of the post-religious age, consciously or unconsciously expresses an element of despair which runs like a thread through our century and which is an ingredient in all serious abstract painting. I sense it in my own work as I do in Pollock, de Kooning, Rothko and, among the younger painters, Johns."  
  
Jack Tworok, "Notes on My Painting," *Art In America*, 61, 5 (1973), pp. 68-69.
- 1974                      Begins exhibiting at Nancy Hoffman Gallery, New York.  
Receives Painter of the Year Award, Skowhegan School of Art, New York.  
Visiting artist at Royal College of Art, London.
- 1975                      Paints a series based on chess, chessboard and movements of the knight, introducing a system that preordains the composition (*Knight Series oc#2*, 1975, cat. no. 20). Reintroduces higher color contrasts and less illusionistic space (*Knight Series VI[Q3-76#7]*, 1976, cat. no. 21).  
Visiting artist at Cooper Union School of Art, New York.
- 1976                      Visiting artist at University of California, Santa Barbara (winter).
- 1979                      Awarded Doctor of Fine Arts, Rhode Island School of Design.  
Visiting artist, California State College, Long Beach.
- 1981                      Elected member of American Academy and Institute of Arts and Letters.  
  
"The people who begin invent form.  
Those who follow inherit a technique  
Technique is not the same as form."  
  
Journal (undated), Jack Tworok papers in the Archives of American Art - Smithsonian Institution.

**Dies in Provincetown.**

"The most severe standard that you can bring to judge an artists work is to ask, 'If this work did not exist would the values or emotions which it represents be found in no other work.' While few can pass this test it is only those few who can start a movement who can have a career in the world, who can create new values, new emotions."

*Journal (undated), Jack Tworikov papers in the Archives of American Art - Smithsonian Institution.*

"All theories in art are afterthoughts. It is these afterthoughts that can be verbalized. The actual experience of painting eludes verbal description."

*Journal (undated), Jack Tworikov papers in the Archives of American Art - Smithsonian Institution.*

"What is important is that my total curiosity is involved in my painting. The painting is sometimes like a muddied pool, but sometimes it flashes back like a mirrored surface the secret vice anguish or joy. It is here I sometimes become conscious of the audience. When I think that someone is looking over my shoulder something like panic seizes me, and I try to stir the pool up again to destroy the reflecting surface. This sequence can recur again and again in the process of making the picture and it is a matter of more or less courage, of more or less control over one's self-consciousness that decides what the final outcome of the picture is. The more relentlessly objective one is with one's own self the more triumphant the picture. The success or failure of the painting hinges on that."

*Journal (undated), Jack Tworikov papers in the Archives of American Art - Smithsonian Institution.*

**Chronology information compiled from:**

Edward Bryant, *Jack Tworikov* (Whitney Museum of American Art), New York, 1964.

Wayne Anderson, "Jack Tworikov: A Commentary," in *Jack Tworikov, Works On Paper, 1933-1982* (Nancy Hoffman Gallery), New York, 1982.

Richard Armstrong and Kenneth Baker, *Jack Tworikov: Paintings, 1928-1982* ( Pennsylvania Academy of Fine Arts), Philadelphia, 1987.

Elizabeth Frank, "Jack Tworikov" in *Jack Tworikov, Paintings from 1930 to 1981* (André Emmerich Gallery), New York, 1991.

## CHECKLIST

### PAINTINGS

- 1 **Seated Woman (Wally), 1934-36**  
oil on canvas, 36" x 28"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 2 **Still Life with  
Yellow & Blue Pitchers, 1946**  
oil on canvas, 24" x 36"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 3 **Untitled, 1947-49**  
oil on canvas, 40" x 24"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 4 **Untitled, 1949**  
oil on board, 28" x 28"  
Bowdoin College Museum of Art,  
Brunswick, Maine  
1964.62, Gift of Walter K. Gutman
- 5 **Untitled, 1950**  
oil on paper, 25.5" x 38"  
Bowdoin College Museum of Art,  
Brunswick, Maine  
1964.61, Gift of Walter K. Gutman
- 6 **Untitled, 1951**  
oil on canvas, 36" x 42"  
Bowdoin College Museum of Art,  
Brunswick, Maine.  
1964.59, Gift of Walter K. Gutman
- 7 **Guardian, 1952**  
oil on canvas, 50" x 21"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 8 **House of the Sun Variation, 1952**  
oil on canvas, 39" x 35"  
André Emmerich Gallery
- 9 **House of the Sun Sketch, 1953**  
oil on upson board, 27.5" x 24.5"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 10 **Trio, 1957**  
oil on canvas, 44" x 38"  
Nancy Hoffman Gallery and  
Estate of Jack Tworkov
- 11 **Duo II, 1956**  
oil on canvas, 80" x 42"  
Whitney Museum of American Art,  
New York. Gift of the artist 68.78
- 12 **Victim, 1957-59**  
oil on canvas, 60" x 77"  
Mr. and Mrs. Elwood Haynes
- 13 **Nightfall, 1961**  
oil on canvas, 62" x 76"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 14 **North America, 1963-64**  
oil on canvas, 80" x 64"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 15 **Red and Green with a  
Yellow Stripe, 1964**  
oil on linen, 91" x 79"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 16 **Trace, 1966**  
oil on linen, 50" x 69"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 17 **SS 68 #2, 1968**  
oil on linen, 40" x 35"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 18 **Crossfield V, 1970**  
oil on linen, 70" x 80"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 19 **Idling II, 1970**  
oil on canvas, 80" x 70"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 20 **Knight Series OC#2, 1975**  
oil on linen, 90" x 75"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 21 **Knight Series VI(Q3-76#7), 1976**  
oil on linen, 90" x 75"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 22 **Alternate I, 1977**  
oil on canvas, 54" x 54"  
Nan Tull and Frank Wezniak,  
Weston, MA
- 23 **Indian Red Series #1, 1979**  
oil on canvas, 72" x 72"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 24 **X on Circle in Square, 1981**  
oil on canvas, 49" x 45"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery



# WORKS ON PAPER

- 25 **Untitled, not dated**  
charcoal on paper,  
24 1/16" x 19"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 26 **Study for House of the  
Sun Series, 1952**  
oil on paper, 27.5" x 26"  
Portland Museum of Art,  
Portland, Maine,  
Purchase with matching grants  
from the National Endowment for  
the Arts and Casco Bank and  
Trust Co., 1982.121
- 27 **Untitled, 1959**  
graphite on sketch book paper,  
14" x 11"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 28 **Untitled, 1961**  
liquitex & charcoal on paper,  
22" x 18"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 29 **DG-10-#5, 1970**  
charcoal on paper, 25.5" x 19.75"  
Nan Tull and Frank Wezniak,  
Weston, MA
- 30 **DWG #9-70, 1970**  
charcoal on paper,  
25.5" x 19.5"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 31 **Pastel #5, 1979**  
pastel on paper, 24" x 24"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 32 **L.B. #5, 1979**  
mixed media on paper,  
22.5" x 30.5"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 33 **Random Structure #5, 1979**  
oil on paper, 24" x 24"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery
- 34 **Untitled, 1981**  
color pencil on vellum,  
18" x 15"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery

32  
**LB #5, 1979**  
mixed media on paper,  
22.5" x 30.5"  
Estate of Jack Tworkov, courtesy  
André Emmerich Gallery



## SOLO EXHIBITIONS

1940	ACA Gallery, New York	1971	Whitney Museum of American Art, New York		Nancy Hoffman Gallery, New York
1947	Charles Egan Gallery, New York		French & Co., New York	1979	Jan Baum-Iris Silverman Gallery, Los Angeles, CA
1948	Baltimore Museum of Art, MD		Gertrude Kasse Gallery, Detroit, MI		Art Museum and Galleries, California State University, Long Beach, CA
1949	Charles Egan Gallery, New York	1972	French & Co., New York		Third Eye Centre, Glasgow, Scotland, traveling exhibition
1952	Charles Egan Gallery, New York		Toledo Museum of Art, Toledo, OH		The Fine Arts Work Center Gallery, Provincetown, MA
1954	Charles Egan Gallery, New York	1973	Jack Glenn Gallery, Corona Del Mar, CA	1980	Rhode Island School of Design, Providence, RI
	University of Mississippi, Oxford, MS		Jacob's Ladder Gallery, Washington, DC	1981	Johnson Gallery, Middlebury College, Middlebury, VT
1957	Stable Gallery, New York		Jaffe-Friede Gallery, Hopkins Center, Dartmouth College, NH	1982	Nancy Hoffman Gallery, New York, traveling to the Mint Museum, Charlotte, NC
	Walker Art Center, Minneapolis, MN	1974	Harcus, Krakow, Rosen, Sonnabend Gallery, Boston, MA	1983	Nancy Hoffman Gallery, New York
1958	Stable Gallery, New York		American University, Washington, DC		Provincetown Art Association and Museum, Provincetown, MA
1959	Stable Gallery, New York		Nancy Hoffman Gallery, New York	1985	Galene Ninety-Nine, Bay Harbor, FL
1960	Holland-Goldowsky Gallery, Chicago, IL		Art Galleries, Northeastern Missouri State University, Kirksville, MO		Nancy Hoffman Gallery, New York
1961	Leo Castelli Gallery, New York		Portland Center for Visual Arts, Portland, OR		Adams Middleton Gallery, Dallas, TX
	Newcomb College Art Gallery, Tulane University, New Orleans		Reed College, Portland, OR	1987	Pennsylvania Academy of Fine Arts, Philadelphia, PA
1963	Leo Castelli Gallery, New York	1975	List Gallery, Denver Art Museum, Denver, CO	1991	André Emmerich Gallery, New York
	Holland-Goldowsky Gallery, Chicago, IL		Nancy Hoffman Gallery, New York	1993	André Emmerich Gallery, New York
	Yale Art Gallery, New Haven, CT		New Gallery of Contemporary Art, Cleveland, OH, traveling exhibit		
	Whitney Museum of American Art, New York, traveling exhibit:	1976	Mulvane Art Center, Washburn University, Topeka, KS		
	Washington Gallery of Modern Art, Washington;		John Berggruen Gallery, San Francisco, CA		
	Pasadena Art Museum;		Jack Glenn Gallery, Corona Del Mar, CA		
	San Francisco Museum of Art;	1977	Dobrick Gallery Unlimited, Chicago, IL		
	University Art Museum, University of Texas, Austin;		University Art Galleries, University of California, Santa Barbara, CA		
	Walker Art Center, Minneapolis				
1965	Poses Institute of Fine Art, Brandeis University, Waltham, MA				
1969	Gertrude Kasse Gallery, Detroit, MI				

## MUSEUM COLLECTIONS

American Academy  
and Institute of Arts and Letters,  
New York

American University,  
Washington, DC

Albright-Knox Art Gallery,  
Buffalo, New York

Arkansas Arts Center,  
Little Rock, Arkansas

Baltimore Museum of Art,  
Baltimore, Maryland

Bowdoin College Museum of Art,  
Brunswick, Maine

Brooklyn Museum of Art,  
Brooklyn, New York

Cleveland Museum of Art,  
Cleveland, Ohio

Denison University Gallery,  
Granville, Ohio

Detroit Institute of Art,  
Detroit, Michigan

Fort Wayne Museum of Art, Fort  
Wayne, Indiana

Hirshhorn Museum and Sculpture  
Garden, Washington, DC

Honolulu Academy of Arts,  
Honolulu, Hawaii

Hopkins Center, Dartmouth College,  
Hanover, New Hampshire

Indianapolis Museum of Art,  
Indianapolis, Indiana

Kent State University Art Galleries,  
Kent, Ohio

Metropolitan Museum of Art,  
New York

Museum of Modern Art,  
New York

National Gallery of Art,  
Washington, DC

Phillips Collection,  
Washington, DC

Portland Museum of Art,  
Portland, Maine

Portland Art Museum,  
Portland, Oregon

Museum of Art,  
Rhode Island School of Design,  
Providence, Rhode Island

Rockefeller University,  
New York

San Francisco Museum of Modern Art,  
San Francisco, California

Santa Barbara Museum of Art,  
Santa Barbara, California

Solomon Guggenheim Museum,  
New York

College Art Gallery,  
State University College,  
New Paltz, New York

Storm King Art Center,  
New York

University Art Museum,  
Santa Barbara, California

University of Texas,  
Archer Huntington Art Gallery,  
Austin, Texas


Wadsworth Atheneum,  
Hartford, Connecticut

Whitney Museum of American Art,  
New York

Yale University Art Gallery,  
New Haven, Connecticut





An abstract painting featuring a vertical composition. The left side is a solid dark grey. The right side is a complex, textured area with vertical bands of color, including deep reds, oranges, yellows, and dark browns, suggesting a landscape or a close-up of a natural surface. The texture is rough and layered, with visible brushstrokes and some darker, more chaotic areas towards the bottom right.

Boston College Museum of Art  
Chestnut Hill, Massachusetts

February 2 - May 23, 1994

ISBN 0-9640153-0-7